

# POLITICIANS DONE IN. WAXWORKS

Hundreds of Them Being Completed in Time for Exhibition During Convention Week.

## QUEEN VICTORIA BECOMES SENATOR BILL

Brice Must Be New, but Bismarck Is Cleveland by Changing His Clothes.

## NAPOLEON IS MCKINLEY

(Copyright, 1896.)

After the academics and the salons get through their winter excitement there will come the Grand Opening of the Exhibition of Ceroplastics Art. This is the art of making wax figures. Though less pretentious in its claims, this art exhibition is seen by more people, is more "realistic" in execution and costs more than the National Academy exhibits. It is old in history, having been begun by Mme. Tussaud during the French Revolution, and there are few people who have not at some time seen it.

This year the exhibition of art takes the form of political figures and convention history. The exhibition is not a single one, different branches of it being seen in different parts of the country, but all over there will be found the one general motif, the politician, and what he can do and has done for his country.

One morning last week your writer strolled into one of the workshops of a wax-work exhibition, and had the pleasure of chatting an hour with the chief of the large staff of wax-workers. This gentleman, dressed in a long, white linen robe, as becomes an artist who handles delicate work, stood upon a tall box working industriously upon a head that with hair belonged to anybody in town. "You catch me," said he, looking up in an embarrassed way and winking, "the shears as though in a hurry to achieve something, 'at the worst minute for me, if the boy had kept you rising the bell five minutes longer I should have had something to show you. As it is, I have a new drawing, which, being properly belted and ornamented, answers the purpose of an elaborate design."

Which, there is a bond issue, as in the present case, and bonds are issued in what may be called an emergency manner, without ceremony beyond the receiving of bids, the United States does not ordinarily order a special design for its bonds. The Treasury makes a selection from an old engraving, perhaps a picture of a statesman, and sets it in a new drawing, which, being properly belted and ornamented, answers the purpose of an elaborate design.

When the United States chooses to do this, it is perfectly correct to do so. Few persons see the government bonds, and the engraving department, which is very economical in its use of money, considers the bond plenty good enough for its limited circulation. In the matter of a bill it is different. A bill passes through many hands. Its average life is three years.

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"Oh, Yes, Victoria's Features and Figure Readily Become Hill."



"Bismarck Will Become Cleveland as Soon as a Dress Suit Is Put On."



"For Reed We Scalp Paderewski."



"Watch Me Turn Napoleon's Lock to McKinley's, Then I'll Strip Him."

Waxwork Artist Hoped to Turn Mrs. Stanton into Morton, but Couldn't Shave Her.

## SCALPING PADEREWSKI FOR SPEAKER REED

One New Figure Costs \$500, So You Can't Blame Them for Using Makeovers.

## DETAIL IN CEROPLASTIC

expensive. We get a plaster head of people as soon as they become prominent and lay it away in the workshop. Suddenly they make a speech or kill somebody, and then we melt up the wax, color it pink, if it is a woman, stir in a little red, if it is a man and pour it into the mould.

"When it is in we let it stand until the outside has cooled enough to make a shell. We turn it then right side up, and the wax runs out, leaving the head hollow. Then we turn it over to the feature artist."

"He takes it upon his shelf and shaves off the excesses made by the seaman's hand. And when he has got it as fair as a pink rose or as smooth as a red best, he reaches up inside the head with a hot piece of metal and holds the hot end where the eye ought to be until there is an eye socket in the wax. Of course the place for the eye has been provided for in the cast."

"The eyes are fastened in place inside the head, and the eyelids are moulded by hand until they are drooping enough for a life-like appearance."

"The head now goes to the hairdresser. And the real work begins. If it is a woman it is a long and painstaking operation that now comes off, but if it is a man it is not so very long, unless it is a man with hair like Calvin S. Brice. I declare I was tempted to wig him by the time the hairdresser had worked a day and had only two inches of that ruddy, curly hair in place."

"The hair is put in by needles. Two needles are stuck in the end of a stick. The hair is pressed upon the scalp, and the needles bury it in the wax. When we make Harrison we used an ounce of hair—which is a great deal for a man—but you must remember that beard of his, short and full of hairs. That took time, and now they say he isn't going to run, but we wax-work people have to take our risks."

"We have Cleveland, he is our greatest pet. If we could we would elect him. On account of his politics? I'm afraid not. But you see he's such a capital subject. Look at that Cleveland now standing over there! He is dressed like Bismarck, on account of the celebration in Germany we have been having. But Bismarck will become Cleveland as soon as a dress suit is put on him and a little coloring done. Touching up accomplishments as much for a man as it does for a painting. You make a face painted with a brush and you make a new man with a spatula. Watch me later."

"I am going to do a funny thing now. I have to laugh when I do it. I make Reed out of another public character. For Reed I scalp Paderewski. Paderewski, you say, has a pointed face. So he had, but when we thought of making Reed out of him we modded a little wax around his chin and cheeks, and now he is Reed. The clothes? Oh, we used Reed's old frock suit. If Paderewski should run away with a millionaire's daughter we will shave off Reed's cheeks quickly, put on his wig and have Paderewski skimming the keys of our parlor grand piano, the one that is now being played by 'Calve in her own home'."

"I am always sorry to turn Napoleon into McKinley, because I like Napoleon, and because his clothes are such a bother to get off and on. Those boots take strength. Watch me turn Napoleon's lock to McKinley's. Then I'll strip him and show you how we make a new man."

"See," he cried later, pulling off Napoleon's boots and unfastening his feet. "Bring me bigger feet and longer ankles. We will have McKinley as soon as we can get a striped suit from a tailor. He is such a favorite, when we show him, that we have to buy a new suit a month. Belle hunters snip a piece of cloth, and we pretend we don't see them."

"We have got to make forty figures this week to get ready for our political opening. We can only transform a few character faces, you know. Do we use the wardrobes over again? Oh, yes. Look," pointing to a figure of a woman kneeling without any clothes on; "that's Eugene at the tomb of the Prince Imperial. We took off her mourning for McKinley. But we will put it back on her, as she is one of the standards."

"Drop in again, as soon as we have the nomination of Presidential candidates in St. Louis and Chicago. And say, if you can figure it yourself—I think I could fix over Gaitan—we've never used him since Garfield's death—so he'd look like you."

## HE SHIPS THE GOLD.

Peter Shay Packs the Yellow Metal in Kegs.

## Chicago Journal.

A study old man whose office is in a dingy little building downtown is an important factor in the gold shipments that are made from this country. James Shay is the man's name, and he supervises the handling of nearly all the gold coin and bullion that is shipped abroad. Shay is a cooper by trade, and in his little shop at 18 Fletcher street he made nearly all the kegs and boxes in which the precious yellow metal is shipped.

It is needless to say that the cooper of Fletcher street has been a very busy man these last few years, and a conservative estimate of the gold which he and his assistants have handled during the last twelve months would be \$150,000,000.

When a tanker or some large exporting house finds it necessary to make a shipment to Europe, about the first thing that is done is to send for Mr. Shay, who has a virtual monopoly of this part of the business. Gold for shipment abroad is packed in kegs and boxes, just as the fancy of the shipper may dictate. For amounts exceeding \$500,000 kegs are generally used, as they are easier to handle, and contain \$50,000 each. The empty kegs are made of well-seasoned oak and banded with hoops of steel. When packed and sealed each keg weighs nearly 200 pounds. The boxes used by the cooper are made of hardwood or oak, neatly dovetailed. These are also banded with strips of steel.

After the gold has been put in stout canvas bags, containing \$5,000 or \$10,000 each, and carefully sealed, they are put in the boxes or kegs, which, in turn, are sealed with tape and wax in three or four places. They are then placed on a truck and conveyed to the steamship pier.



# War Talk and Our Ambassadors

(Copyright 1896.)

In each country where there is war or rumor of war the position of the representative of the United States is rendered doubly difficult by state troubles.

Few of these representatives have residences provided for them, and most find they have a salary adequate for the entertaining of powers whose wounded feelings must be placated by lavish hospitality. Their position would be an unenvied one were it not for the life-long honor attending a successful performance of diplomatic duties.

Other countries make a point of owning their own legation houses. In Washington England owns one of the finest squares in the city. But it is the policy of the United States not to do so. The only foreign land owned by this country is situated in Korea, the East Indies, Siam and Japan. In the Orient it is imperative to own the legation, as our minister has been singularly successful in making it a home for Americans living among the natives.

One of the prettiest houses in the Orient is the American legation in China, where Minister Denby and his family live. It is a typical Chinese house, with a deep front porch, and surrounded by trees and foliage. A high wall surrounds the entire grounds, and the Chinese minister's residence is on the opposite side of the Chinese city wall.

Mr. Denby speaks highly of China and his legation house. He has held his position through several administrations, and in the legation, which is one of the prettiest squares in Peking, all American affairs are transacted. Here live the chargé d'affaires, the consul and the secretaries, and all connected with the legation. In time of war the Chinese minister suffers. The Chinese think he should bring troops to their aid, and so closely was Minister Denby watched that a practical quarantaine was maintained around the house.

The United States pays a rental of \$3,500 a year for Minister Denby's house, which is a large sum to pay for rent in China. But the United States does nothing small. It is willing to spend the money for a legation, but it is not willing to pay for the maintenance of a large staff of legation houses.

The home of Bartlett Tripp in Austria is up to date. It is a large and comfortable house, with a large number of rooms, and a large number of servants. The house has been occupied many years by successive ministers from America, and it is pointed out as a model of a "home" in a strange land.

In this house Minister Washburn lives with his wife and stepdaughter, Miss Ethel Washburn. The house is a large and comfortable one, with a large number of rooms, and a large number of servants. The house has been occupied many years by successive ministers from America, and it is pointed out as a model of a "home" in a strange land.

It is said the vacant post to Germany, now filled by Minister Uhl, was earnestly desired by Mrs. Potter Palmer for her husband, and that the only object the Palmer family had in wanting a legation in so difficult a country as Germany was honor attached thereto, and the cultivation of the many friendships made with German statesmen. The question of salary would not weigh with them.

Four white horses drew each carriage. The harness was in scarlet and black, and the cushions of the carriage that was to take Mr. MacVeagh were of scarlet, while sixteen servants waited upon him, perched upon their respective carriages. Thus the procession moved toward the place, with Ambassador MacVeagh covering in the middle carriage.

There were four carriages with fronts of glass, each as large as Victoria's royal landau. Four white horses drew each carriage. The harness was in scarlet and black, and the cushions of the carriage that was to take Mr. MacVeagh were of scarlet, while sixteen servants waited upon him, perched upon their respective carriages. Thus the procession moved toward the place, with Ambassador MacVeagh covering in the middle carriage.

This is enough to give a hint of the extent of magnificence in which an ambassador must live abroad, for he would hardly dare, for the sake of his country's name, to travel about the city with fewer than two horses, better with four. The four ambassadors get \$17,000 a year, except Ambassador MacVeagh, who gets \$12,000. But this is so inadequate, especially in time of trouble, when money must be spent, that representatives tremble lest they have that honor thrust upon them. In history Italy's war talk has scarcely touched the minister this far.

Minister Alexander of Greece, says he can live more comfortably upon his \$6,500 a year, with the rank of minister, than he could upon \$17,000 as an ambassador, with the etiquette of the ambassador to maintain. So much does the rumor of war affect a minister's home that since the beginning of the Venezuelan controversy, it is said, the Grecian butcher who supplies Minister Alexander, has charged him double, as his syndicates are with a brother, an English sailor.

The Alexander house is a large square structure in Athens. It floats on holidays the American flag and has the appearance of a city mansion in this country. Its servants are natives, and its garden is filled with the flowers of Greece, while around its doors hang the "types" of Greece, the peasants selling trifles, the flower girls and the beggars. It is a very comfortable legation, and Minister Alexander, with his wife and daughter, has been singularly successful in making it a home for Americans traveling in Greece.

Minister Lewis Baker of Nicaragua, lives in a native house, with two stories, a deep veranda and all native servants. He has made himself so much at home in Nicaragua that his friends in Minnesota, his native State, who are "on the inside," claim that but for his office the trouble over the Nicaraguan canal would have become as serious as the Venezuelan dispute. He has a way of making his natives respect him and, through all the trouble, his house has been as peaceful as a summer sky.

On the first day of Minister Baker's arrival in Nicaragua the mission included Nicaragua, Costa Rica and Salvador. Minister Baker went out for a walk. A crowd of natives followed him, and he saw his friends in Nicaragua, his native State, who are "on the inside," claim that but for his office the trouble over the Nicaraguan canal would have become as serious as the Venezuelan dispute. He has a way of making his natives respect him and, through all the trouble, his house has been as peaceful as a summer sky.

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# Our Minister to Greece Pays Dear for Meat, All Because of Venezuela.

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# Man Who Makes Money and Bonds

He Is a New York Artist, and He Works Three Months on Each New Bill.

(Copyright, 1896.)

In a quiet spot in New York city, little suggesting money, there lives an individual to whom the bond issue and the bringing out of silver certificates and new bills is of more importance than to any collection of people or Wall street syndicate.

This is Will H. Low, the star of the government artists, and the designer of the new money that will appear upon the street in April.

The making of a dollar bill is to him the work of months, without considering the final engraving of the bill in the Treasury. All the year around he is busy making money, and, though he makes it in a different sense from the money-makers in general, it is no less a business with him.

The getting out of a bond issue is a different matter from the designing of a bill, but it all requires the hand of an artist before the bond is ready for presentation to the public.

Mr. Low requires, when there is a bill to be designed, the commission from the Art Department of the Treasury. He is engaged by the job, and he is to get up a bill of such and such denomination after an original design. No limited time is given him, but he is to do it as soon as he can. The design takes the longest time.

With a piece of drawing paper before him, two feet by one foot, or as large as a good-sized writing pad, the man who makes the money for the Treasury goes to work upon the bill, recalls historical sketches and finally reproduces all and invents a picture from his own head—an original conception.

In the new one-dollar bill that is now being made in the engraving department of the Treasury the design is a figure design. The title is "History in a Striking Light." A woman stands before him, who stands beside her, the growth of the country. In the design is the Washington Monument and the Capitol, and upon a slab at her feet is the Constitution of the United States.

The drawing for a bill takes three months, if the artist works upon it industriously. Mr. Low once, when rushed with outside work, did a design in two months, but he did not do it as he can. Three or even four months is not too much time.

The bill is complete when it leaves his hands. It is like a manuscript note and would deceive a color blind person at a distance. The color is lacking. That is all. It is done in black and white, and when the engraving is made it is printed upon greenish government paper, and the seal is done in deep red. Many of the completed designs are in oil colors, done by the artist, and are exquisite works of art.

The fine lines that an artist must draw can be noted by studying a greenback. Every mark upon it must be made by his hand, and made carefully. If there is a careless stroke, the Treasury Department, which is a very able and critical one, will reject it, and the man who makes money will have to make it over again.

The recommence for the designing of government bills is very small. It is a greenback less than an able artist could turn at doing other kinds of work. In three months he could fresco a large wall or bring in his thousands. But the designing of bank notes is a matter of pride with every American artist, and he would rather do it at a paltry wage than let a picture for a fortune. Unless necessity compels an artist to paint for a living, he will do bank notes whenever the government shall commission him. The pay is sure, and good, but it is no such fortune as great artists get for their pictures. Uncle Sam is not stingy, but he cannot be expected to pay fancy prices for his currency.

It is only a few years since that great artists began designing bank notes and United States bonds. Formerly a good stock portrait would be made of a statesman.

**Bond Issues**

**Do Not Commonly Have New Designs All to Themselves.**

**Dollar Is Coming Out in April**

**Watch Me Turn Napoleon's Lock to McKinley's, Then I'll Strip Him.**

**For Reed We Scalp Paderewski.**

**How Denby, in Far-off China, Was Quarantined for Protection in Time of War.**

**The Natives Take Sides Warmly**